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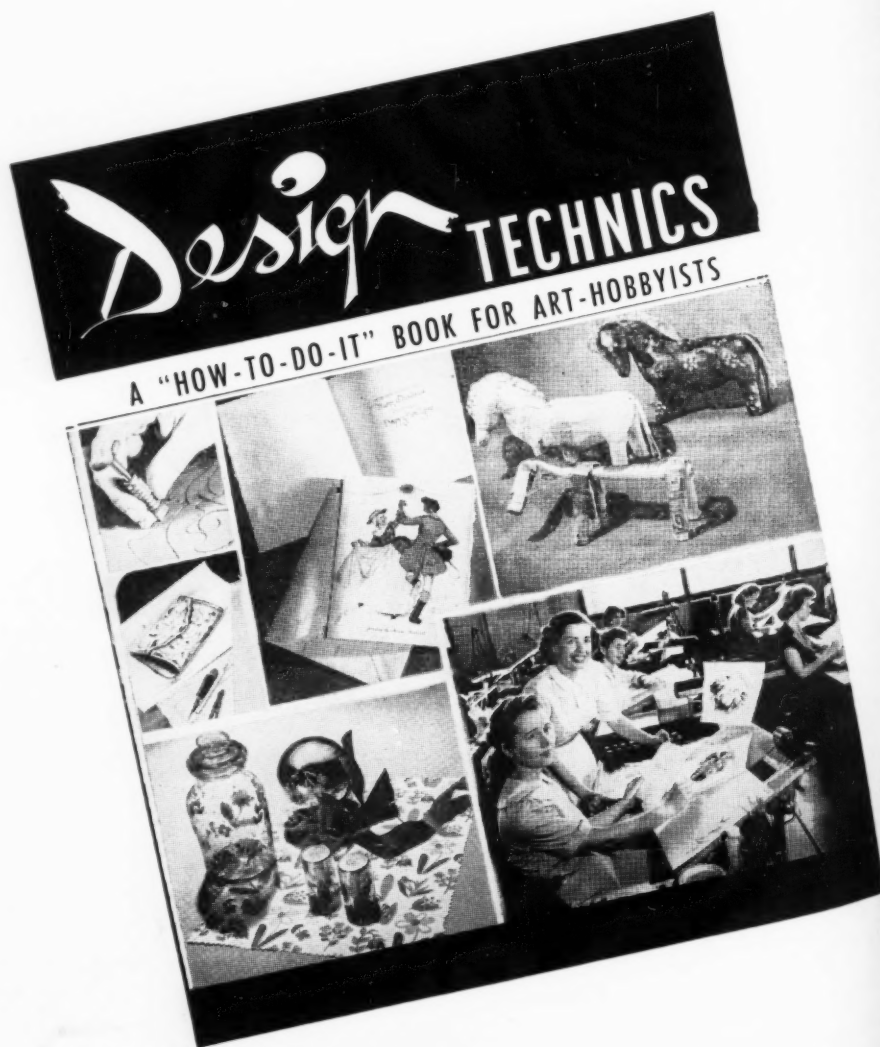
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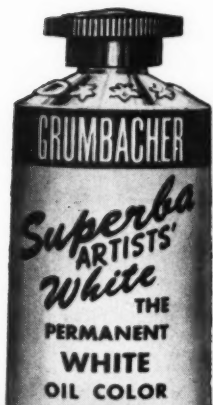
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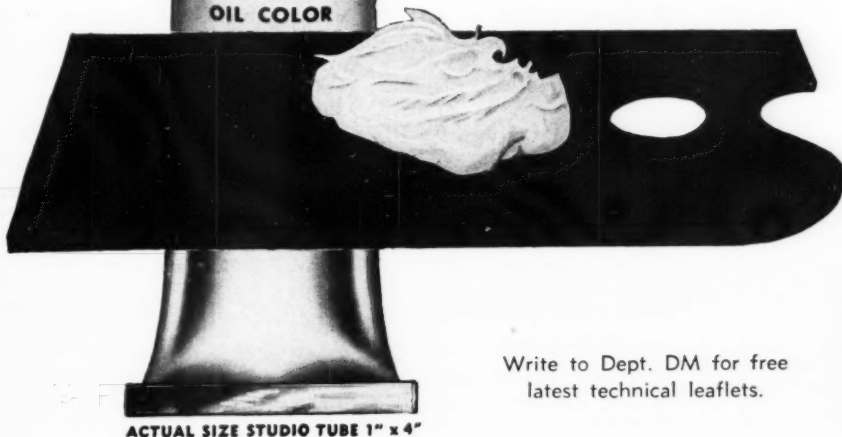
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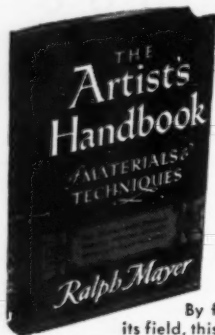
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THE ART COLLECTOR

by FLORENCE LEWISON

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SOME organization or individual concerned with the furthering of contemporary art, should establish a special 'award of merit' for doctors who 'dare' to break all precedent by gracing their offices with good paintings rather than the usual depressing, poor quality prints and engravings.

The walls of Dr. H. AUSTIN BLUTMAN'S offices boast the finest examples of contemporary American art, instead of the heart-rending scenes of dying patients surrounded by morose, bearded medicos or operating table melodramas that cast a gloomy pall of foreboding over the already nervous waiting room occupants.

Interested in art since early youth, the doctor originally wanted to be an artist and studied four to five years before deciding upon a career in medicine.

"I always looked forward to the day when I could afford to own the things I liked. I started with black and whites by French and American artists, then went on to purchasing their paintings. I am constantly adding to my collection of paintings so that they must now be spread among family and friends besides being sent out on loan exhibitions to colleges and museums."

Dr. Blutman has a wonderful zest for his collection, his fervor extending even to the examination rooms! What effect this all has upon the patient as he lies there waiting for diagnosis, is best expressed by the doctor himself.

"If he is already appreciative of good art, he loves looking around. If he has not been previously exposed to it, that's where his education begins! In me they find a willing indoctrinator and eventually all come to understand and enjoy the stimulating and enlightening qualities of good painting and drawing. In the waiting room, there is definitely a relaxing result from inspecting these beautiful canvasses."

Besides taking in current art exhibitions at the galleries and museums, Dr. Blutman keeps abreast of all art events through the several available art periodicals.

His devotion to the plastic arts does not, nevertheless, preclude an interest in other art forms. He equally enjoys good music and actually takes piano lessons to the chagrin of his neighbors. An honorary but enviable post as house doctor of the Metropolitan Opera nets him as sole compensation, two reserved seats for every performance.

Chief source of satisfaction, however, remains in his possession of works by WEBER, DAVIS, KUNYOSHI, BOOTH, GUGLIEMLI, SHEELER, MENKES, LUCIONI, SPENCER, ELSHEMIUS, KARFIOL, PRICE, ROUALT, SOUTINE, MODIGLIANI, GRIS, MAILLOL and others. ●



... a doctor's office sans "National Geographic" decor.



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Gerry A. Turner, Executive Editor
J. M. Gage, Circulation Manager

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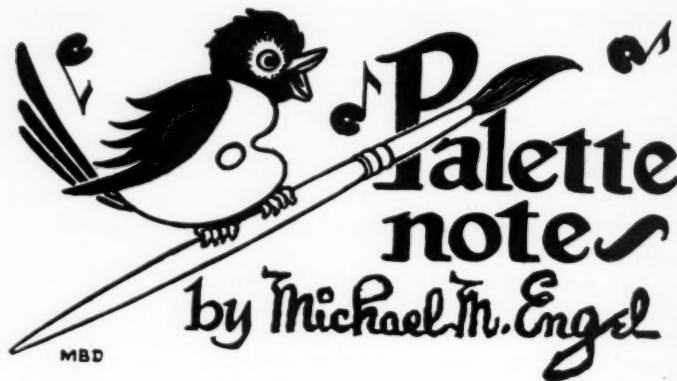
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DID YOU KNOW THAT:

NEARLY ALL the matchless ceramic triumphs of Sumatra have been the work of Corean captives or their descendants in the latter part of the 19th Century. . . . Chares, famous Greek sculptor designed the Colossus of Rhodes in the 3rd Century, B.C. It is one of the ancient seven wonders of the world. . . . The Cesnola collection of Cypriote antiquities was first shown to the public in 1878 at the Metropolitan Museum. It was taken from public view because of a storm of criticism, caused by questions of the authenticity, but was reinstated two years later. Professor Myres, of Oxford University, and a group of experts found most of the pieces wrongly attributed. A very few objects were proven fakes, but the majority were genuine.

DAGUERRE, inventor of the daguerreotype (forerunner of the camera) was a scenic artist, and painter of panoramas. . . . Pierre Puget, seventeenth century French woodcarver, was known as the French Michelangelo. A special hall in the Louvre is devoted to his sculptural work. . . . Cellini once prepared a banquet decoration, part of which was a youth covered with gold leaf. The leaf was toxic and the model died during the banquet. . . . It is said that the only nude statue ever completed by Augustus Saint Gaudens was his "Diana, Goddess of the Chase". . . . Pietro Palmoroli, (1750-1828) noted Italian mural painter and restorer, is said to have been first to practice the difficult art of transferring frescoes from wall to canvas. . . . Philip De Louthembourg, a Polish 18th Century painter who studied with Van Loo, was the inventor of many sound, lighting and mechanical stage effects. His restlessness made him dabble in magic and he joined the famous Cagliostro for a time.

ALONZO CANO, a 17th Century Spanish painter, was accused of killing his wife. When "put to the rack" to test his guilt or innocence, his inquisitors protected him from possible injury. He was acquitted and returned to his easel. . . . Watts Phillips was probably the only recorded art student of George Cruikshank (famous illustrator of Dickens' characters). Although Phillips became a painter of some distinction, he won real fame as a playwright of his day. . . . Masaccio's real name was Tomaso; but because of his careless disregard for his personal affairs, his forgetfulness of his debtors and equally of his creditors, he won the nickname Masaccio, which means "Clumsy Tom". . . . Juan de Pareja (1610-1670) became the slave of Velasquez, with whom he lived in the double capacity of servant and student. He ground Velasquez' colors, learning his method of painting, and himself became a talented portrait painter. After Velasquez' death, he remained on as a servant to his daughter. ●

Commercial Art School RACKETEERS

By

RALPH M. PEARSON

Author, "The New Art Education" and "Experiencing American Pictures"

A NOTED ART - EDUCATOR REPORTS ABUSES OF BUSINESS ETHICS AMONG CERTAIN HIGH - PRESSURE CORRESPONDENCE COURSES

SOME years back, a man about whom I knew nothing took my correspondence course in modern, creative painting, enrolling from an Eastern city. When he had finished the course he came to New York to see me.

He was manager, he explained, of a large and very successful commercial art correspondence school and he wanted to give up his job and find a completely different kind of work. Did I know of any openings or did I need a manager? I smiled at that—did I need a manager?—and answered, "No, not being a *commercial* school I couldn't afford a manager even if I might need one." "Yes, of course," he said with a tinge of ironic bitterness in his voice, "I understand. It would be that way. The trouble is you haven't the right bait for your trap. You don't know how to catch students. And I'm glad you don't. That's why I'd like to work for you."

"What do you mean about 'baiting traps?', I asked. "Please explain."

"Well, it's this way," he replied. "You see we are scrupulously legal in every way. In our ads we don't actually say a student will make big money in commercial art and we don't actually guarantee that he will make money after taking our course. But we dangle in front of him the fabulous earnings of the big shots in the game, how they make more than the President, and we let him imply that he also can get rich quick in commercial art. We know that not one in a thousand will break into the overcrowded field and hang on long enough to hit the jackpot—but we don't tell 'em that. And they bite like flies in summer. The poor innocents hand us all their hard-earned money and we take it—and string them along until they get disillusioned and quit—usually well before the middle of our course. And I'm sick of it. I've got to get out."

History sometimes repeats itself. Are other schools today enticing students into commercial art by the implied promise of big earnings for all comers? If so, is this ethical business practice? Two correlated questions arise. What kind of art do the schools which exploit this get-rich-quick theme teach as the accepted means to that delectable end? And what are their teaching methods?

On my desk as I write lies a resplendent array of advertising matter from a recently started and already very large correspondence school of commercial art—which array supplies a perfect exhibit for a study in relation to the above questions. Since the issues involved apply to all schools of the same type, this particular case shall remain nameless.

From the mass of obviously costly catalogues and circulars I extract the following featured headlines:

"A CAREER IN COMMERCIAL ART AND ILLUSTRATION OFFERS YOU BIG MONEY.
THE OPPORTUNITIES ARE INFINITE.
FAMOUS ARTISTS PREPARE YOU FOR A MONEY-MAKING CAREER.
COMMERCIAL ART IS ONE OF THE BEST PAYING PROFESSIONS IN AMERICA.
OUR COURSE SHOWS YOU HOW TO BREAK INTO IT—to take your place among successful professionals."

In a single four-page circular there are seventeen references in headlines and text to "big earnings." Here are a few samples:

"Start now if you have ever dreamed of turning your talent in the direction of fame and HIGH EARNINGS."

—mastering the technique of art work that SELLS.

We have transformed amateurs into successful MONEY-MAKING professional artists within a matter of months.

Our studio secrets and practical knowledge help you earn a WONDERFUL LIVING."

You are taught by men who know the kind of pictures that SELL—top-notch artists who today are creating commercial illustrations which SELL for a total of ONE MILLION DOLLARS a year; men who often get from \$1,000.00 to \$5,000.00 for a single picture."

There it is—the same bait of big money—of "get-rich-quick by taking our course." (And they even tell you in a news release how effective the bait is in catching the innocents; 1,400 students have already subscribed at \$247.00 each.)

The National Better Business Bureau, Inc., in reply to an inquiry, reports that the Trade Practice Conference Division of the Federal Trade Commission has drawn up a set of rules relating to correspondence schools among which are the following:

1. "Be it resolved that overstatements or misrepresentations (please turn page)

tions relating to actual or probable earnings are unfair practices.

(It was noted that individual copy could be written which would prod the ambitious to better their incomes through additional training without holding forth salaries that only the exceptional could attain.)

2. Be it resolved that over-statements which set forth the demands and opportunities in any vocation or field constitute unfair practice."

The National Better Business Bureau in reporting these rules states that it approves them.

Even a casual testing of the above quotations from school advertisements against these rules of business ethics indicates they are unfair business practice. The big-money bait is obviously a misstatement of fact, since only a few may be said to earn big money. So is the claim that "opportunities in commercial art are infinite." I know a genuine artist whose work, as art, is far superior to the standard brand of academic naturalism represented by this school, who has tried desperately to break into the field and in a number of years been unable to make more than a few scattered sales at absurdly low prices. A misstatement of facts involves deceit. Deceit for the purpose of extracting money deserves a harsher term than "unfair business practice."

MANY SCHOOLS TEACH ANTIQUE TECHNIQUES

Many commercial art schools, including this one I offer for investigation, conform to the average popular taste by teaching academic naturalism with its factual banalities, in many cases almost indistinguishable from the color photograph. Since pictures of this type, according to modern standards, are not "art" at all, but merely skilled craftsmanship, and since such banalities constitute the mass of commercial art in use today, the question of art standards in relation to present and future progressive trends is decidedly pertinent to commercial art education. Does the future belong to the banalities at present in favor or to the creations of genuine, uncompromising artists?

In a recent copy of LIFE there were two advertising pictures done by genuine artists out of a total of about 150 which were the usual commercial trash. One, by Gladys Rockmore Davis, was outstanding. It glowed with the creative life of genuine art. A survey shows that two such ads per issue of LIFE are the customary limit; usually there are none, or perhaps only one. When the day comes that real artists can sell real works of art to be used in advertising and illustration, our present low estate of the average national culture will have advanced considerably toward a higher level. There is nothing wrong, in other words, about selling genuine art for useful purposes. But there is something grotesquely tragic about promoting the popularity of the pictorial decadence of imitative naturalistic "art."



I have interviewed a number of firms who have taken leadership in using genuine artists and asked them if such a progressive program pays.* When the firm of Johnson & Johnson, which sponsored the above-mentioned Gladys Rockmore Davis painting, was recently asked the same question, it replied as follows:

"With regard to your final question, 'Has our program paid?', we feel that it has, and consequently we are using Gladys Rockmore Davis illustrations again for the second consecutive year. The public response by letter has been enormous, and the volume of requests for reprints is such that we do not know how much longer we can continue our policy of sending these free of charge. Teachers have been quick to see the value of these reprints as teaching aids and to decorate the classroom. Doctors request them for the office or clinic and mothers for the baby's nursery. Many letters mention the dearth of high-grade and attractive advertising today."

Signed, JOHNSON & JOHNSON

The teaching method of the correspondence art school earlier mentioned, and many others, consists mainly of having students copy lessons prepared for that purpose by its "experts." This is the most deadly of all teaching methods, in that it kills any incipient creative flare before it has a chance to get born. The following quotation from a victim of this type of teaching throws considerable light on the copying method:

"The boredom of it. Constant copying of the lesson illustrations, such as a glass of water, a silo or a terrible bowl of fruit—copies involving numberless imitations of the same thing over and over again—has nearly driven me crazy. Sometimes I just want to scream. By the time I had finished the first half dozen lessons I was ready to throw up the whole course, but it cost so much I think I can't afford to stop. Since there is no joy in it, the work goes slowly. It looks as if it will take me years to finish the course."

The conclusion, it would seem, is obvious. To play upon the natural yearning of young people to earn big money easily by enticing them to invest what may well be blood-money for them or their families in a kind of training which anyone but an innocent knows will not gain the desired end, is a cruel, heartless racket, if technically not an outright swindle. This economic aspect of the programs of certain commercial art schools is the most reprehensible on all counts since it means disillusionment at the cost of what must frequently be real financial hardship. From the cultural angle, the featuring and honoring of business success on the part of "artists" who cater to the average public taste for profit, thereby gaining "fame" and what they even presume to call "greatness," entrenches the attitude of that portion of the public which approves our present decadence in the production of fine and applied art. Finally, to honor copying as an educational method is to violate all educational philosophy.

The situation indicates the need for some rather rugged reappraisals of attitudes and methods in this department of art education known as commercial art training. ●

*See the chapter on PICTORIAL ART IN ADVERTISING in Ralph M. Pearson's book, "Experiencing American Pictures," in which firms like Container Corporation of America, Abbott Laboratories, DeBeers Consolidated Mines and others report favorable results from the use of the work of fine art in advertising.

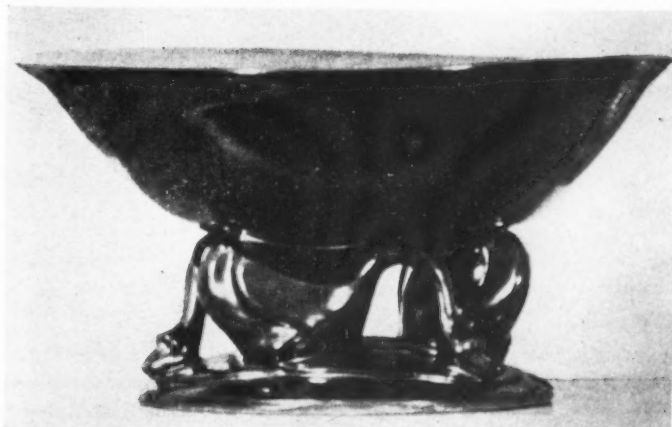
Sgraffito and Mishima . . .

TWO UNUSUAL CERAMIC TECHNIQUES

SGRAFFITO has been used as a means of carrying out designs or ideas in clay down through the ages, almost since man first began to form clay into vessels. The term comes to us from the Italian potters of the Renaissance. It denotes that ceramic technic in which the design is incised through a clay of one color to that of another.

Mishima is a technic which originated in Korea, and was given this name by the Japanese since it resembled the decorations on the almanac of the time. In this technic the design is first incised in the body of the ware and subsequently washed over with a liquid clay, known as slip, which differs in color from that of the article. For the best effect the design should be linear in character. These lines should have a great amount of freedom and should be executed in a direct, but controlled, manner. If enough thought has been given, they will take on an ordered appearance without a loss of spontaneity. The resultant appeal has been the goal of many craftsmen. So, though these lines are free and apparently unstudied, they build up a design which is well ordered but shows no feeling of hardness.

To employ these two technics it is necessary to have only two batches of clay; one for the piece of pottery to be formed, the other the consistency of thick cream, known as *slip* or *engobe*. This slip is a mixture of clay and water. One of the batches of clay must be colored in some way for contrast when used in conjunction with the other clay. If the clay at hand is one of the buff burning types, underglaze colors can be mixed with the buff burning clay to distinguish them. If two different kinds of clay are to be used, such as a red burning clay and one of the buff burning or white types, experiments will have to be made as to the variation of their respective shrinkages. Each type of clay has a very definite shrinkage and when two clays



CERAMIC BOWL IN JET:

LINN L. PELAN

are used together the shrinkage of one must be equal to that of the other. Also, if underglaze or metallic oxides are to be used for coloring agents in the slip, more experimenting will be necessary, as the characteristic action of these must be known before they are used for any finished work.

To return to sgraffito, let us make a piece of pottery using red burning clay, and finish it according to our inclinations. While it is still in the damp state, or leather-hard, apply the slip or engobe which has been prepared beforehand. In this case let us assume that we are using a white slip over the piece of red clay which has just been finished. Now brush, spray, or dip the piece with this slip. If the piece of pottery is too dry the application of the slip will

(please turn to page 19)



BOWLS AND VASES:

Examples of Sgraffito and Mishima Techniques

LINN L. PHELAN



the art of

ENAMELING ON METAL

Article by

EDWARD WINTER

EDITOR'S NOTE: Edward Winter of Cleveland is recognized as the country's outstanding enameling muralist, and his commercial objects are prized collector's items. On the Fine Arts side of the picture he has been represented at exhibitions in many national museums. Most recently, his work appeared in the Beaux Arts Show at the Columbus Gallery of Fine Arts.

THE Art of Enameling, or the applying of glass to metal and fusing it under an intense heat, was supposedly discovered and practiced by the Egyptians and Phoenicians. It is, however, a relatively new art in this country.

In 1931, Julius Mihalik, a design professor at the Cleveland Institute of Art, suggested that when I went to Europe, I look into the art of enameling. He recommended the *Kunstgewerbeschule*, Vienna, Austria. It was my good fortune to have had this teacher, probably the only person in the United States who knew about enameling and could predict a great future for it.

His suggestion at first left me cold. The only method for enameling on metal of which I'd ever heard was *Cloisonne*, a technique the Orientals perfected and made famous. Such a small, meticulous medium was not for me. Throwing vases and bowls on a potter's wheel, applying decoration to these shapes, glazing and firing was the last word (I thought) in a satisfying art. When I arrived at the *Kunstgewerbeschule* in Vienna, I discovered that Mr. Mihalik had steered me onto the right track. I spent a full year in the enamel and jewelry department. I also did some pottery, but after three months, gave it up altogether and centered all my time and energy on enameling.

On returning to America in 1932, I was invited by the Ferro Enamel Corporation in Cleveland to use their laboratory to help further the field of enameling. I must give credit to Mr. Weaver, that organization's president, because, without his interest and vision, the art of enameling probably would not have developed beyond the small jewelry state. The huge furnaces placed at my disposal gave me the idea of producing large steel enamel murals.

I produced the first large mural, (a three by five-foot decoration for the office of the company's president) then completed twenty other panels for the plant's laboratories and offices. A year later I designed a U.S. Government mural for the Post Office at Cassville, Missouri. This measured nine feet by five feet and was done in three sections, typifying the Flora and Fauna of the state of Missouri. The murals were on steel; however, at the same time, I was experimenting on large sheets of copper. Three of my large murals were circulated to the Scandinavian countries of Denmark, Sweden and Finland, by the Syracuse Museum of Fine Art, in their combined American Ceramics show. Enamel murals were a new art to the peoples in these countries, and the art critics in their newspaper reports predicted a great future for this new art, as an architectural supplement.

The museum recognition that has come my way added prestige to my work, and this helped to publicize enameling. But, architects were slow to take up so new a medium in their designs and plans for buildings, and one can't butter his bread

with Museum awards. I decided if I were ever going to secure my future as an enamel artist I must turn my efforts toward bowls, plates, ash trays and vases. These could be used in the home. This work has occupied most of my time during the past seventeen years.

The country as a whole has indicated awakening interest in small enamels. Cleveland probably has more artists practicing the art than any other city, but New York, San Francisco, and Los Angeles are well represented.

What each artist does with this material depends upon his ability as an artist, his knowledge of design, drawing, color, and a feeling for metal working and ceramics. This art is really a combination of ceramics, pottery, and metal craft.

To the potter who has worked with clay or glazes and their long drying and firing periods, this art will appear very speedy. The jeweler who has worked only in metals and precious stones will discover warmth and brilliance in enamels fused over the metal.

Enameling readily fits the temperament of most any artist. One can be either meticulous, painstaking, slow and exacting, or free, easy, and spontaneous. After the beginner has learned the simple application of the ground enamel to the metal, and produces for a short time, he gradually develops his own techniques in design and ease of application.

WHAT IS ENAMEL?

Vitreous enamel, as the name implies, is glass. The art of enameling is the application of powdered or wet glass to the surface of copper, silver, gold or steel. This glass is fused to the metal by firing in a furnace. If an item is small, fusing may be accomplished by means of a blow torch.

Enamels made for copper, silver and gold are either opaque or transparent. Usually, the transparent variety is used because of the added luminosity where the shiny surface of the metal shows through the clear glass. Enamels for steel and cast iron are always opaque, completely covering the surface of the underlying metal. Bath tubs, stoves, cooking utensils, sinks and refrigerators are a few of the industrial items that are manufactured with opaque enamels.

The raw materials that go to make up enamels are flint, feldspar, potash, lead, and jewelers enamels. The last named have very difficult and subtle formulae and are quite involved and are top secrets within the trade. Color enamels are made by the addition of metallic oxides, (Cobalt for blue, copper for green, manganese for purple, etc.). Some are applied during smelting and others are applied during the grinding operation. When the fine molten glass enamel comes out of the smelters, it is poured onto steel slabs for cooling. This keeps the colors clear and transparent. It is these lumps of glass

that must be ground up into a powder before it is ready to be applied to the metal.

THE TECHNIQUE OF ENAMELING

There are five well known types of enameling, perfected by craftsmen of the Middle Ages. They are: **Champleve**, **Limoges**, **Cloisonne**, **Plique-a jour**, and **basse taille**. A possible sixth is miniature enameling, a sort of commercialized form of rendering portraits, practiced in the renaissance.

LIMOGES, or painter's type of enameling, will be the easiest technique for beginners. The surface of the metal bowl, ash tray, or brooch is covered with a flux (clear glass) or an opaque white, and when fired for three minutes at about 1500° F. makes a satisfactory base upon which to apply the desired colors and detailed design. The more difficult techniques are the **Champleve** and **Cloisonne**. In these, the heavy metal is gouged away and the depressions filled with enamels and fired, (or small, flat wires are applied to the surface of the metal in the form of designs and the cloissons hold the enamel, keeping one color from running into the other when fired.)

PREPARING THE METAL BEFORE ENAMELING

Metal craftsmen familiar with forming copper and silver, whether it be a free form brooch, an ash tray, a deep bowl, or the top of a cigarette box, will understand the tools and hammers necessary for metal forming. All metals must be cleaned or pickled in a sulphuric acid bath for five or ten minutes (nitric acid may also be used) and a proportion of three parts water and one part acid should be used for cleaning the metal. A five- or ten-minute bath should suffice. After the metal has been pickled, care should be taken not to handle it. Grease or perspiration from the fingers will make the surface almost impossible for the enamel to adhere to. Dry sawdust will serve to dry the metal after it has gone through the acid bath and been washed with clear water. Metal dried by the air sometimes becomes oxidized and such a surface will not produce the best and clearest enameling.

PREPARING THE OBJECT ITSELF

Beginners in this art will not ordinarily have the facilities necessary to produce murals or large plaques. The making or forming of a simple ash tray shape should be sufficient for a start. One follows the same procedure for large surfaces that one does for a small tray.

I find that the top of a log, sawed off about thirty inches from the floor, will serve as a good solid surface on which to hammer bowls and ash trays. Gouge out a cup shape about five inches in diameter in the top of the log. In this hollow, place your circular piece of copper or silver to be raised. By

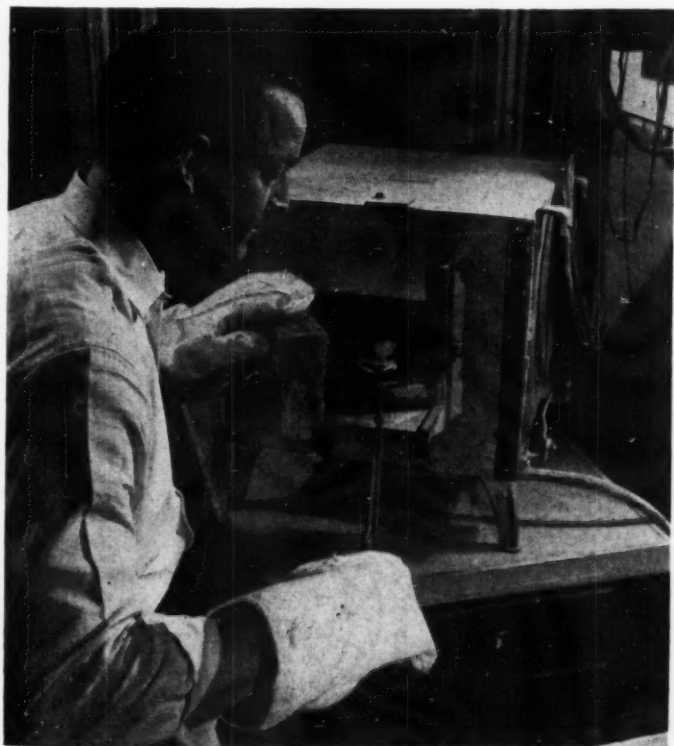
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A log makes a good base upon which to hammer.



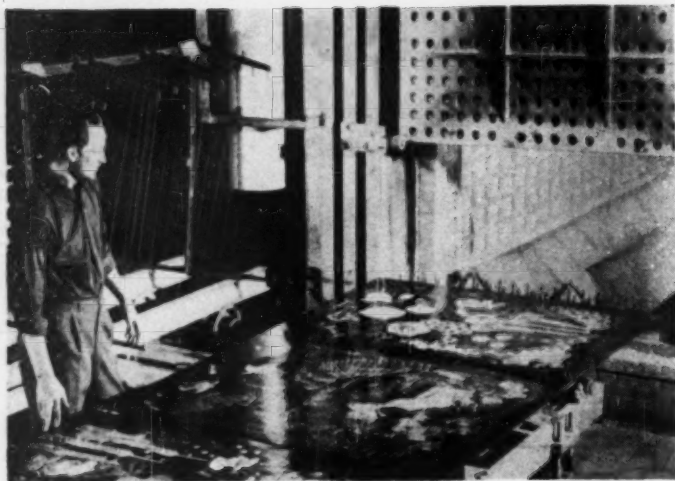
Use a ball peen hammer and steel stake for planishing.



Ready for firing, the ash tray is placed into the enameling furnace and subjected to 1500° F. heat.



The author applying enamel to a flat ash tray. In the background is his gas-fired enameling furnace.



Winter has done many large-sized enamel steel murals, like these seen entering the furnace. Most recently, his work was exhibited at the Beaux Arts Show, Columbus Gallery of Fine Arts, in Ohio.

holding the circular piece of metal with one hand, it can be raised by pounding it with a rounded steel stake. After the metal has been raised to a satisfactory height, the stake can be placed in a vise and the bowl or ash tray turned upside down over the stake and hammered with a ball peen hammer. This hammer surface tends to produce light reflection when a transparent enamel is fused over it. Flat pieces of metal, when enameled, never have the luminous depth of color or quality of surface that raised or domed pieces have. A domed surface allows the enamel to run slightly when fusing, which produces a more beautiful surface.

APPLYING ENAMEL TO METAL

Enamel usually comes from the producer in a lump or fritted form. Lump enamel can be ground by placing a small amount in a steel mortar and pestle and hammering it. It also may be ground by placing several lumps in an old cloth or heavy paper bag and pounding it with a machinist's hammer.

Ground enamel colors must be kept in a separate container, so that colors don't get mixed into each other. Each color has its own potent oxide content and is quite foreign with another. This is especially true with the opaque variety of enamels.

When the copper ash tray has been pickled and cleaned, it is ready for the application of the powdered enamel. Beginners will find it easier if they apply a flux (clear colorless enamel) over the surface of the metal. The enamel may be applied by using one's fingers and dropping the powder as evenly as possible. Place the enamel in a pepper shaker and shake it on (or use a brass wire mesh screen and sieve it on). A large camel's hair brush can be used to wet the surface of the copper with water. If an adhesive is necessary, a gum agar can be used. (Boil a few flakes in water and let jell a few hours then thin it by adding water.) After the powdered enamel is applied to the metal, a light spray of water similar to fixing a charcoal drawing will dampen the surface of the enamel.

Before the ash tray can be put into the 1500° temperature of the furnace, the piece must be allowed to dry thoroughly on top of the furnace or in a hot drying oven (about 200°-300° F.). Do this for an hour or so before placing in the furnace. A nickel wire mesh screen should be used on which to rest the ash tray when it goes into the furnace. Nickel is used because it does not scale when heated; regular steel or iron does.

After the tray has been in the furnace approximately three minutes, the door may be opened and the piece brought out with a long pair of tongs. After it has been allowed to cool, the clear, transparent surface is ready for a design in any desired colors. If an animal or flower shape is desired this design should be commenced in the center of the tray, working toward the outer edge until the design is completed. The design can be applied by the use of a brush (or metal spatula. Do not consider it as a painting process) but rather as a pushing of the grains of the enamel into place. A cut-out stencil of the flower shape in paper can be placed over the surface of the enamel and the desired color dropped through the openings. Any number of stencils can be used, depending on the complexity of the design. When the design has been completed the piece must again be dried (to rid it of all moisture) and then fired about three minutes in the furnace at the same 1500° temperature.

A piece of enameled metal is not technically correct unless the back side of the metal is enameled. This acts as a counter

(please turn to page 19)



Enamel steel murals by Edward Winter, as used on the front of a theater restaurant in Cleveland. The striking colors used are chartreuse, tan, chinese red, gold and yellow, on a blue-green background.

COMMON CERAMIC DEFECTS

and how to correct them



Article by

MARVIN PESSES

EVERYONE working with ceramic ware occasionally runs up against problems when it comes to correcting defects. Prepared bodies and glazes, foolproof as they are supposed to be, are bound to give a variety of finished products, some good, some bad, and some mediocre, as a result of different equipment, technique, and care on the part of the user. There are certain faults which are basic enough to be common to almost all ceramic ware and seem to be repetitious; these will be dealt with here.

In presenting this subject which is inherently technical, the aim is to strike a happy medium; to be neither too scientific nor to err on the side of oversimplification.

THROWING

Wreathing and cracking are the principal faults resulting from the improper handling of clay on a potters' wheel. Wreathing may be produced by irregular pressure on the clay during manipulation or by not carefully running up the height of the article with the speed of the disk. Cracking is produced by indifferent manipulation of the clay; the thrower not making it sufficiently solid by leaving a slurry inside the piece.

JIGGERING AND JOLLYING

Laminations occur when the wad of clay used has been thrown onto the block with the formation of folds or when the batting out process has not been carried out satisfactorily. Tearing results from the use of poor judgment in determining the angle of the tool and the speed of the wheel. No definite angle or speed can be arbitrarily set since they depend upon too many variable factors; however, a good rule to follow is to perform the operation at maximum speed and minimum angle of clearance.

CASTING

Slow setting slips and soft spots in the cast are caused by too much ball clay, sedimentary kaolin, or electrolyte in the slip. A slip that does not properly fill the mold is the probable result of a viscosity which is too high or too much kaolin in the body, while the cracking of ware in the mold can also be traced to the latter. Too great a concentration of electrolyte will result in laminations as well as variegated discolorations, black being the most common. Wet molds, dense molds, incorrect water content in slips, and poor casting technique invariably result in bubbles and pinholes in the cast. Balling, a hair-line or hollow space in the center of solid cast ware, may be caused by any of the factors which favor slow casting. A glossy coating which sometimes appears on the surface of bisque may be eliminated by properly finishing the ware. Warping can be caused by too fine grinding, too much sedimentary kaolin, too much electrolyte, or variation in the density of the mold; very often, however, it is due to not using the so-called "potters' touch" when the ware is removed from the mold in a "leather-hard" condition, thus causing stresses and subsequent distortions.

BISQUE BURNING

Warping which occurs during firing is due to the relieving of strains which had been previously set up during either the formative period or the drying period; when these strains become excessive, cracking occurs. Small cracks, due to any of the aforementioned reasons, may be filled with pulverized bisque paste.

GLAZING

When glaze is applied by means of a spray gun, glaze-jumps (crawling), thin edges, and too thin applications often occur. A good practice to follow to relieve these difficulties, and one which is practiced commercially, is to build up the proper thickness by

applying several coats to heated bisque and drying after each application; the addition of sugar or glue to the glaze makes for ease of handling since it toughens the glaze to a surprisingly great degree. When flaking occurs you may be sure that it is due to high fluid pressure; a combination of low fluid pressure and high air pressure gives better vaporization, tends to prevent wet spraying, and causes the glaze to go on the ware more evenly. If the glazed ware is not dried soon enough after application of the glaze, cracking is apt to occur while dunting may occur if drying is carried out at temperatures over 220°F.



GLOST BURNING

The most commonly occurring blemishes on finished ware are pinholing and eggshelling, a breaking in the surface of the glaze due to the escape of formed gases which leaves a depression which fails to fuse and smooth out. The remedy for this is the use of harder glazes, glazes with higher maturing ranges; sometimes a longer or higher burn will help; the use of fritted glazes is also sometimes recommended. Warping at this stage is due to improper fit between body and glaze. It has been found that any change in a glaze which tends to make it more refractory will produce more glost warping on a body and, conversely, any change which increases the fusibility of a glaze will produce less glost warping. Welts (unusually heavy accumulations of glaze in the form of ridges) and dry spots may be done away with by a more careful application of glaze while stickers (small rough or raised spots in the glaze) and specks (dark spots on the glazed surface) may be eliminated by using more care, since they are due to the presence of impurities or foreign particles which had been picked up after the glaze was applied.

CRAZING

Crazing results from lack of harmony between glaze and body, as evidenced by a tension in the glaze which causes it to break into small sections. If the glaze has less cooling shrinkage than the body on which it is applied, the glaze is under compression. Hence, it tends to be forced off the body, separating as a sheet, generally on corners and edges. Dunting is considered a form of crazing but is generally due to a combination of crazing and a notable weakness in the body so that the glaze is able to tear away portions of the body to which it is attached. The correction of crazing and dunting, in most cases, require a change in the composition of the glaze although care when cooling glost fired ware often gives a measure of relief.

For fine ceramic ware there are no specifications other than that the finished product should be free from unsightly blemishes and defects. Thus, in some pieces, crazing is desirable since it is pleasing to the eye when all-over, in spite of the fact that it is usually classed as an imperfection. As to what constitutes a flaw and what constitutes an artistic effect there no doubt, is a variety of opinions. ●

Cloisonne:

HOW TO APPLY AN ANCIENT CRAFT

By

OLGA HANNON

CLOISONNE, an age old craft of the Orient which we associate especially with Japan and China, is defined by Webster as "inlaid between partitions".

The object itself is metallic, chiefly of brass, onto which a fine metal wire has been fired. The shapes between the cloisonnes are filled with enamels of varying colors to form patterns. To bring the enamel to the surface of the cloisonnes requires several applications of enamel and the firing of each of these layers of color. Weeks and often months of patient labor is required to perfect a fine piece of cloisonne.

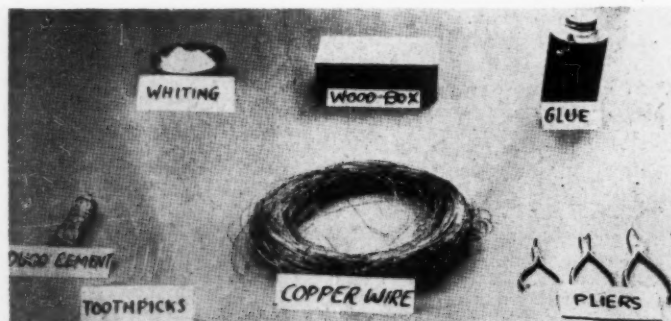
Ordinarily, the production of this fine craft is prohibitive due to lack of equipment and limited time in our schools. However, a new offspring of this craft has been developed, known as "modified cloisonne." Very little equipment is necessary, which makes it ideal for classrooms and hobbyists.

As *gesso*, one of the materials used to make it, is soluble in water it is advisable not to use this medium for cups or vases.

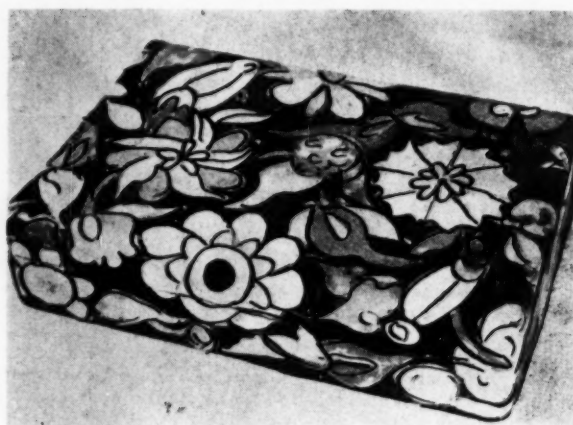
MATERIALS AND ESSENTIAL EQUIPMENT

1. A box, plaque or some wooden object
2. Fine copper wire (about 30 gauge)
3. Duco cement
4. Whiting
5. Le Page's glue
6. Tempera paints
7. Sand paper
8. Wax.

A pair of small pliers and snippers are very useful, but an old pair of small scissors to cut the copper wire and a pair of tweezers will serve the purpose. Toothpicks are essential in putting the cement onto the object.



Materials necessary for cloisonne created in this simplified method.



A finished cigarette box, inlaid with the cloisonne technique described in this article.

It is necessary that the design be well worked out and that the shape areas be relatively small. The design is then transferred to the object and on each line a piece of copper wire is cemented with Duco cement to form the cloisonnes. It is best to put cement on the object and then put the wire into this. Since it is difficult to make a long piece of wire adhere to the object, it is well to plan the design so that the wires are of medium length. Pieces of lead have been found helpful in weighting the wires.

After all the wires or cloisonnes are well cemented to the object, colored gesso is filled into the spaces to form the design and the background. There are commercially prepared colored gessos available that are very convenient to use but it can be made by using whiting as the gesso base with enough Le Page's glue to make a binder and then to this is added tempera paint to the desired color and value. Mix this to a smooth paste with water and float into the spaces until it reaches the top of the cloisonne. When the water evaporates there is a shrinkage, so it will be necessary to give it two coatings of gesso.

The gesso will cover the cloisonnes somewhat, but after the object is completely covered and thoroughly dried, the cloisonnes are brought to light by sanding off superfluous gesso. This can be done on a polishing wheel and with sand and emery paper. The polishing machine is just a quicker way of getting most of the rough places off, though all of the surfaces can be made smooth with the use of emery and sand paper. Sanding the surface mellows the colors.

After all the surfaces are smooth, paint the inside and the bottom of the box with tempera paint. The last step is to give the entire object several coatings of floor wax rubbing. (Shellac can be used in place of the wax but it has a tendency to change the quality of some colors.)

These are the steps in the creation of cloisonne. Remember, though, this ancient craft cannot be mastered without patience and delicacy of touch. ●

THERE'S NO SECRET TO WATER COLOR

By

DONG KINGMAN 董文

SOME people say watercolor is a fast and tricky medium and are afraid to try it. Still others say that once you put it down on paper, it is finished. Yes, it is tricky and I know some of the tricks, but I don't like to use them much. At times I paint fast and sometimes slowly. I have no hide-bound formula. No matter which way it is, I think things out before I put down the first blob of paint.

I experiment with the medium, using many layers of colors on top of one another, sometimes removing them only to try again. I sketch as I see and feel, paint whatever comes to my mind. My earlier training was in China. Although my thought, technique, and composition are often based on Chinese art and poetry, my way of doing a watercolor now has little of the Chinese to it. Rather, I'd categorize it as possessing something of the French school.

Working with the medium of watercolor continuously since 1931, and finding it more fascinating every working session, I realize there is much to learn. In all these years of learning and practicing, I like to feel that I can do almost anything with the medium of watercolor, just as any other artist should feel about his chosen media. Controlling the medium, contrary as it may seem, becomes secondary in importance. *How you express yourself and what is behind your thoughts* is the most important thing of all.

It takes an exceptionally skilled fine artist to make a good commercial artist. One of the reasons there are so few good commercial artists today is due to the fact that many students do not spend enough time while in art school on Anatomy, expression in art, and composition. They become infatuated with a trick technique and place great dependency on the camera, enlarging machines and so forth. They are short-cut mechanics. Most of the commercial artists I have known have proven to be alert and up-to-date on all of the arts. They are, moreover, well-informed on other subjects. In my opinion, distinguished

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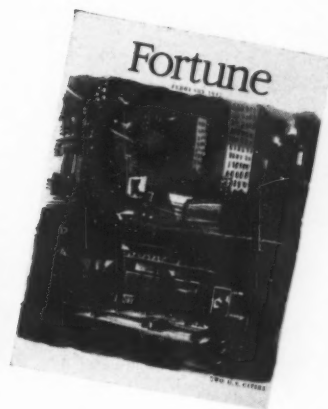
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DONG KINGMAN

Moy-Shu, to use his Chinese name, has enjoyed a star studded career which has gained for him Guggenheim Fellowship, and inclusion in the collections of the Metropolitan, the Museum of Modern Art, Mrs. Eleanor Roosevelt, and scores of museum and private purchases. He

has instructed at the San Francisco School of Advertising Art, San Diego Art Gallery and is currently teaching at Columbia and Hunter College. A native American, Kingman was born in Oakland, California, April Fool's Day, 1911. ●



Kingman has done many full color covers for national publications, and is in constant demand by advertisers, as well as collectors. His work hangs in the country's largest museums.



NEW YORK BRIDGE: ★

(American Watercolor Society \$300 Prize Award for 1949)

ATLANTA, GEORGIA:

a watercolor





© V. V. Greene

Kingman's Hunter College students are taught that such matters as technique and actual proficiency in painting are no more important than the honesty of intent that brings the work into existence. Without integrity, no art is of lasting value.

commercial artists like John Atherton, Warren Baumgartner, Mario Cooper, and William A. Smith, just to mention a few, are as good as (perhaps better than) many so-called *fine artists*. Each of these gentlemen is not only a good artist and fine craftsman, possessing a solid foundation for his work, but is also intelligently informed and interested in both academic and current subjects.

There is little difference between fine art and commercial art. Today, more than ever before, fine art is exposed to the public through education in schools, newspapers, magazines and even the prints you buy in the five and ten cent stores. A successful artist can never be one whose first thought is of financial remuneration. An artist's work will inevitably reveal whether or not there is a lively interest and positive joy in the work for its own sake. Just as

surely, if the first thought is "how much am I going to make out of this?" the artist's work will lack spontaneity and become dull and repetitious.

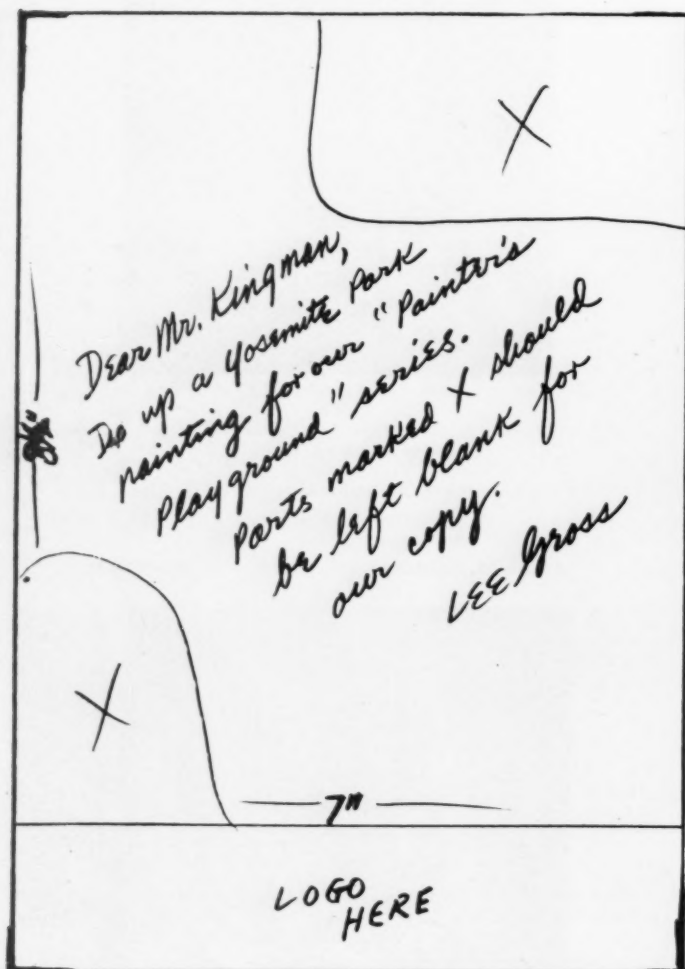
THE WATERCOLOR TECHNIQUE

Now, to speak a little about technique. I teach at Columbia University and at Hunter College. During the first few lessons, I try to teach my students how to draw with *brushes*. They should be able to draw with a brush just as facily as they can draw with a pencil. A student must learn to use the brush freely. It must be remembered that with a pencil you can erase, but with brush and paint you cannot. Therefore, the important thing is to start with light color tone. Then, in case of an error, the work can be gone over. Practice is required before one can control the mixture of water and pigment. Only after its mastery can one properly handle smooth and rough texture, light and dark color and wet and dry brush technique. It is also important to know how to put on many layers of washes and still keep the medium transparent. My students are only given about eight or nine different colors to work with. In this way their palettes are simple and the colors harmonize more easily. Still life subjects are used by the students in learning technique. Never deride the use of still life set-ups. Subject matter is not the important objective, until technique and spontaneity are at your command.

TEACHING METHODS IN CHINA

In China, the first thing a student is taught is the use of a brush. All day long they use a brush for writing words

THE ADVERTISING ARTIST CARRIES THROUGH FROM START



and for doing copy work. By the time they begin to learn how to paint pictures, the use of the brush has become second nature. Some may think that Chinese paintings have little perspective or third dimensional quality. On the contrary, perspective was one of the first things we learned in China. A good painting must have well-ranged "yen" (dark) and "yong" (light) value, as well as third dimensional qualities and proper composition. In China, if one is painting a tree, the tree must have "four faces"; a rock has "three faces" (three dimensions are referred to as "three or four faces"). The Chinese artist also paints the object according to nature. In painting a tree, for instance, we must paint from the trunk to the branches, then finally to the leaves, just as nature grows them. A rock must be painted with a strong brush stroke, with all the power the artist can apply, imparting to it the effect of being as hard as granite. Painting clouds requires a brush stroke movement that is as smooth and easy as a ballet dancer's.

My students are also taught the procedure of "composing," or expressing themselves. This is often referred to as the "Chinese" method of painting, compared to the contemporary.

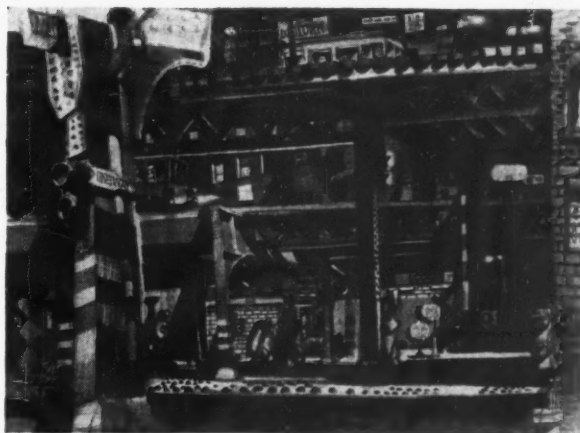
KINGMAN'S WORKING MATERIALS

I use three or four good, round sable watercolor brushes (small, medium, and large). Sometimes a Chinese brush works very well, too. I choose about nine tubes of the best made watercolors. I prefer it in the tube, as it keeps fresher that way. My palette of colors is composed of the following: cadmium yellow, light; cadmium yellow, deep; cadmium red, light; alizarin crimson; prussian blue; french

ultramarine blue; Hooker's green #2, burnt sienna; and lamp black. With these basic pigments I can mix almost any color or shade I desire. I keep the brushes and tubes in a tin watercolor box. I carry a folding chair and a small water container which are both kept in a knapsack. I ordinarily paint on one of two sizes (15" x 22" or 22" x 30") of either a good thick watercolor paper or watercolor board, for they are both easy to handle.

The actual working method that I like best is to complete about one-half of the painting at the scene of the subject. With the aid of sketches, the rest of the work is finished in the studio. ●

TO FINISH, WORKING AS A TEAM WITH THE ART DIRECTOR



THE ELEVATED:

© Midtown Galleries



PAINTERS' PLAYGROUNDS

Half Dome Mountain
YOSEMITE NATIONAL PARK

The grandeur and changing color of this primeval wonderland is an inspiration to the many artists who come here to paint. Here too, as everywhere that artists gather, they say:

"I want to be sure, I'll take GRUMBACHER'S."

AT BETTER ARTISTS' MATERIAL DEALERS EVERYWHERE

M. GRUMBACHER

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COLORS ARTISTS' MATERIAL BRUSHES

A recent achievement of Grumbacher laboratory research, the Genuine Cassin Color which remains water-soluble on the palette for days, is another example of the quality products for careful craftsmen bearing the Grumbacher label. Many years of technical skill and experience backed by laboratory research, have made available for the fine arts and graphic arts, artist, superior products in colors, brushes, mediums, paper and accessories, for oil color, water color, pastel painting and black and white drawing.

THE ORIGINS OF PORCELAIN ENAMELING

ARTICLE BY

R. A. WEAVER

THE discovery of the process of enameling is a secret lost in antiquity. It is thousands of years old; there are references to it by the ancient historian, Josephus, which gives credit to its creation to the Israelites of the Old Testament. Vitreous enameling on porcelain is mentioned in a Ninth Century biography of the life of Pope Leo IV. The author of this text refers to "smaltum", a word of latin derivation, today translated to our present meaning of "smelting." In this particular case, the historian was describing a hard, vitreous compound, fused upon the surface of metal objects.

The word *enamel* stems from the French, "emaille", an opaque glass whose shade can be varied at will. This enamel, being a vitreous compound, cannot be older than the discovery of glass, which, again, Josephus credits to the Israelites. We do have indisputable evidence that enameling was practiced many centuries before the birth of Christ.

Enameling, as we know it today, is probably of Western Asian origin. Gold ornaments and enameled jewelry, made in the Egypt of the Biblical Pharaohs and in Syria, can be seen at the British Museum and Louvre. In fact, in the 15th Century, the Chinese had a flourishing industry built upon the product of "antique enamel copies." Copying antiques, six hundred years ago! This adds to the confusion among art historians as to the proper origin of enamel work.

The original European enameling was done by skilled artists and craftsmen, usually connected with or subsidized by the Church.

TYPES OF ENAMELING

There are six classifications. Cloisonne, Champleve, Basse-taille, Plique-a-jour, Painter's enamel and Miniature or Industrial enamel.

Cloisonne, which is a type whereby various enamel colors are separated by wire wedges, has long been a mass production skill of the Far East. The origin can be traced as far back as the Byzantine Empire days, about the 5th Century. The design is formed by soldering thin partitions, called cloisons, upon a metallic background or base. Afterwards, the compartments thus formed are filled with enamels of various colors. In effect, the colors are separated by a delicate filigree of gold or copper.

The next school of enameling, called the *Champleve*, produced a method which eliminated many of the difficulties encountered in Cloisonne work. They simply took copper plates and hollowed out cavities for receiving the enamels, the raised parts remaining indicating the design. This simpler and more economical method flourished at the same time in the Rhenish region and at Limoges.

Limoges, at that time, began to take its place as the most important city in the history of enameling. Previous to this, work had been largely in the hands of the monks. Beginning about the thirteenth century the monastic workshops were supplemented by civil workers, and from that time on the cathedrals of all Europe, from Seville to Stockholm, were decorated and enriched by enamels from Limoges.

In Italy, during the 14th and 15th century, the third type of enameling was developed, which is called the *Basse-taille*, or Translucent school. Here the artist first carved his subject in low relief. The carving, usually in silver, was then covered with translucent enamel, which after fusing was level with the uncarved part.

The next development, though relatively unimportant as far as number of pieces produced, was the *Plique-a-Jour*, was a combination of Cloisonne and Translucent. Although unimportant numerically, this school has produced some of the most beautiful of all enameled pieces. The divisions are made with small metal strips, but there is no metal base. The enamel is divided only by the metal strips. Hold this to the light, and the effect is like that of cathedral glass.

The next development in enameling was really the beginning of enameling as we know it, and was developed to a large extent in Limoges and flourished at the end of the 15th century. At this point we begin to have dated pieces with really authentic history. This school of "enamel painters" used, as a general rule, a coat of enamel and a firing to correspond with each color; the outlines were made



with an etching needle, the artist scraping delicately at the bright upper coat until the darker background appeared.

Soon after this, inspired perhaps by the French miniatures and by German engravings, they simply applied a dark ground coat which was covered with a white opaque enamel and additional colors were applied by brush.

There is one piece signed and dated 1503. From this school, some of our most beautiful examples of art enamel-

(Continued on page 20)

"I feel the design standards for which DESIGN has always stood are essential to art."

Karl Gasslander, Supervisor of Art
Lowell, Indiana

● THANK YOU.

ENAMELING:

(Continued from page 12)

enamel in the expansion and contraction of the metal during firing. To counter-enamel one must clean off the back side of the metal in an acid bath and rinse. Then turn the tray upside down, resting its edges on three small tripods that have been wired to the nickel screen. Any colored enamel, transparent or opaque, may be used. The back side demands the drying process before the piece is placed in the heat of the furnace.

All students should make up two or three dozen small color samples on domed squares of copper, some with the colors direct on the copper and others with the same colors fused over the clear flux. By using clear flux and firing previous to the color application, a more transparent and luminous effect will be produced.

A similar set of color samples should be made on sheet silver, and the backs of the samples numbered as to the enamel used.

A good heavy grade of copper, at least 18 gauge, is recommended, and with sheet silver, a 16 or an 18 B&S gauge is recommended for best results. Thin metals have a tendency to warp, losing shape under several firings.

HOW TO SELL YOUR WORK

Artists who are ambitious and willing to work hard can readily find outlets for the sale of their work in stores and shops throughout the country. One must remember that in the business world competition is keen, and a product must have beauty, good craftsmanship, and a price within reason, before it can succeed on the American market.

No artist is ready for the commercial market until he has a well rounded line of items of utilitarian shapes and sizes. Cigarette boxes, ash trays, small bowls, vases, candlesticks, canape plates, service plates, and similar items are suggested. Producing beautiful enamels to be used and enjoyed in the American home is a worthwhile goal. ●

WHERE TO OBTAIN MATERIALS AND TOOLS FOR ENAMELING

ENAMELS:

B. F. Drakenfeld & Co., 45 Park Place, New York 7, N. Y.
Thomas C. Thompson, 1205 Deerfield Rd., Highland Pk, Ill.
John T. King Co., 147 Chestnut St., Providence, R. I.
Maas and Waldstein Co., 440 Riverside Ave., Newark 4, N. J.
Zapon Co., Stamford, Connecticut

METALS: (copper)

Revere Copper and Brass Co., 230 Park Ave., New York, N. Y.
(Guilders Metal)
Chase Brass and Copper Company of any city (Address in local phone book)
T. E. Conklin Co., 54 Lafayette St., New York 13, N. Y.
(Steel)

American Rolling Mills, or Republic Steel Company
(Both with warehouse and stock in all cities)

Ask for a special steel—called Enameling stock, (16 or 18 gauge)

(Silver and Gold)

Eastern Smelting and Refining Corp., 107 West Brookline, Boston, Mass.

Handy and Harmon, 82 Fulton St., New York 7, N. Y.
Goldsmith Bros. Smelting Co., 58 East Washington St., Chicago, Ill.

I. Miller, Inc., 304 Colonial Arcade, Cleveland, Ohio

TOOLS:

William Dixon, Inc., 32 East Kinney St., Newark 2, N. J.
Patterson Bros., 15 Park Row, New York 7, N. Y.
Metal Crafts Supply Co., Providence, R. I.
Norton Co., Worcester, Mass.
Newall Manufacturing Co., 29 East Madison St., Chicago, Ill.

TANKS: & TORCHES:

The Prest-O-Lite Co., 30 East 42nd St., New York 17, N. Y.

ENAMELING FURNACES,

(LABORATORY AND BOX MUFFLE TYPE)

Ferro Enamel Corp., 4150 East 56th St., Cleveland, Ohio
Hevi Duty Electric Co., Milwaukee 1, Wisconsin
Hoskins Furnace Co., Detroit, Michigan
Harrop Ceramic Service Co., 35 East Gay St., Columbus, Ohio
Pereny Equipment Co., 893 Chambers Rd., Columbus, Ohio

SGRAFFITO AND MISHIMA TECHNIQUES:

(Continued from page 9)

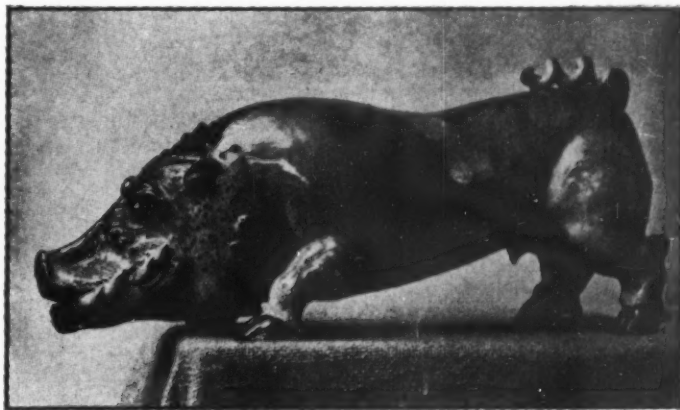
undoubtedly crack it, due to the rapid absorption of moisture by the red clay. Though nothing should happen at the time of application of slip on a dry body, it might during firing. Surface cracks, shivering or peeling might occur at that time.

After the slip has been applied to the piece, we are ready to apply the design. This should usually be drawn on with pencil, or blocked out roughly to act as a guide for the incising tool. Take a sharp-pointed tool—a hard pencil will do—and cut through the design freehand, being sure to have the scratches go through the white slip to the red clay body beneath. If the design can be carved freehand a spontaneity will result which will add vigor to the spirit of the piece. This freedom cannot be stressed too much. Of course, if it is necessary to trace the design onto the ware, this may be done, but do not follow this tracing too rigidly. If the design is a formal one, the incisions will naturally have to be more accurate, and to some extent stiffer in feeling.

In this technic, freedom of execution is desirable. It gives the pottery a unique quality, avoiding machine-made perfection, yet retaining good craftsmanship. Pottery made by hand should show that it is made by hand, yet the quality of work should not be sacrificed to this end. Carelessness has no place in any good work.

In Mishima, the lines are carved directly into the body of the ware and subsequently washed over with a contrasting slip. When the slip is applied care should be taken that it completely fills the incised lines. After the slip has set, or when the piece is in the leather-hard stage, take a scraper and remove the excess slip from the surface of the ware. This leaves the design intact in the original body; in this case, white lines in the red clay. The ware is then bisected and the glaze applied for the second firing.

The use of doctored or colored slips (those slips artificially colored with oxides or underglazed stains) in the lines of a design carved into white or buff burning clay is a good way to get results. The clay of the colored slip is the same as that of the ware, so there is no difficulty involved with shrinkage. After the first firing, when the slip is burned into the piece, colored glazes may be applied effectively to areas of the design if it is felt necessary to add extra or contrasting color. In using these technics clear glazes, at least those approximating transparency, should be applied; otherwise the design will be lost. ●



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The adaptation of modern furniture to actual needs of the up-to-date home builder. An excellent book of plans, photos and drawings, showing the step-by-step construction procedures for creating distinctive 20th Century furniture. Del Fabro has included many fascinating stacking stools, disappearing beds, etc., whose use will prove of practical value to interior decorators faced with the problems of limited space. Hobbyists, woodworkers and architects will welcome his sixteen original designs for modern units, which include convertible arm chairs, couches, telephone cabinets, bookcases, files, tables and living room pieces.

SCRATCHBOARD DRAWING: Watson-Guptill

Merritt Dana Cutler
\$3.50

A spiral bound book, tracing the history of scratchboard technique from its comparatively recent origin to its modern use in commercial art. Fully illustrated with examples and methods for working. Many professional suggestions and trade secrets are divulged.

WANDA GAG: (Story of an Artist) University of Minn.

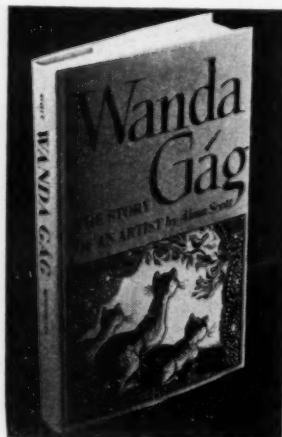
by Alma Scott
\$3.00

Enchanting and different. More important books will be written, but few will possess the simple charm of Miss Scott's biography of the girl who always wanted to be an artist. Wanda Gag is more than the creator of children's fantasies; she is a serious artist with undeniable talent. For delightful hours of reading, this is your book.

ART IN OUR COMMUNITY: Caxton Printers

by Bernice S. Moore
\$3.50

The development of Seattle's museums and city planning serves as a stepping off point in this volume on the use of art and design in industry and public affairs. This is a book on art appreciation as it may be used to educate the community painlessly. It traces the history of city planning, architecture and fine art in Seattle, showing how they have affected the lives of its thousands of residents. ●



ORIGINS OF ENAMELING:

(Continued from page 18)

ing have come down to us. In many cases the colors are dazzling, especially the blues and by the generous use of gold. The glory of enameling as an artistic medium, and the glory of Limoges, reached the highest point during the life of Leonard Limosin, probably the greatest of all artists in enameling.

None of the Limoges artists attained the glory of Leonard Limosin. He was born in 1505, came to Paris in 1545, where he worked for Francis I with the title of Enameler to the King. His immense output includes all sorts of objects ornamented with mythological scenes after the Italian manner. The most valuable enamels in the world are his twelve apostles, faithfully watched over in a little church in Chartres. His reputation was mainly assured, however, by his portraits. The decadence of the art of Limoges began about 1580 and was quite swift.

The transition from art to commerce came rapidly, and our next school of enameling was called *Miniature*. It was simply the enameling of small commercial pieces by painting and was developed to its highest point about 1750 in Battersea, a suburb of London. The Battersea School concentrated on snuff-boxes and novelties.

MODERN USE OF ENAMEL

Today, we find the art developing more and more into industry as it was discovered that the material had great utilitarian value—that refrigerators could be lined and stoves could be finished, eliminating household work and improving the durability of those articles. But it is in the field of architecture, where its greatest opportunities are indicated.

Gradually the possibilities of additional use of color in architecture has focused more and more attention on ceramic products. ●

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Glass

ONE OF THE ANCIENT ART FORMS ENJOYS A RENAISSANCE TODAY

EDITOR'S NOTE: The following section has been prepared with the cooperation of Steuben Glass, America's foremost stylists in this exacting art.

INTRODUCTION BY

SIDNEY WAUGH

GUILLAUME Janneau, in his admirable book on the subject, shows that the modern renaissance of glass-making is not, as most of us suppose, a phenomenon of this century but that its beginnings can be traced as far back as 1865. To Emile Galle, the brothers Daum, and their immediate successors is due full credit for the revival of interest in craftsmanship and experimentation, but it may be observed that the 20th Century has brought to the manufacture and the design of glass a new and radically different approach.

The products of these early innovators and their spiritual inheritors—Tiffany, Marinot, and others—are highly "personalized" creations, often depending for their particular beauty on chance effects, and not infrequently degenerating into mere feats of technical virtuosity. On the other hand, glassmakers of the present day have returned to more orthodox methods of production, giving greater attention to perfection of metal and soundness of design than to those half-fortuitous effects which, to the modern eye, often seem more bizarre than beautiful. The works of Lobjoy, Leerdam, Orrefors, Holmegaards, Jean Luce, Thomas Webb, John Walsh, Steuben—all these, and many others—give evidence of these new and almost universal tendencies in production and design.

In considering the contrasts between the methods and approach of the 19th and 20th Centuries, the work of Rene Lalique is significant; like the work of the Impressionist school in painting, it represents in a sense, both the end of the old and the beginning of the new.

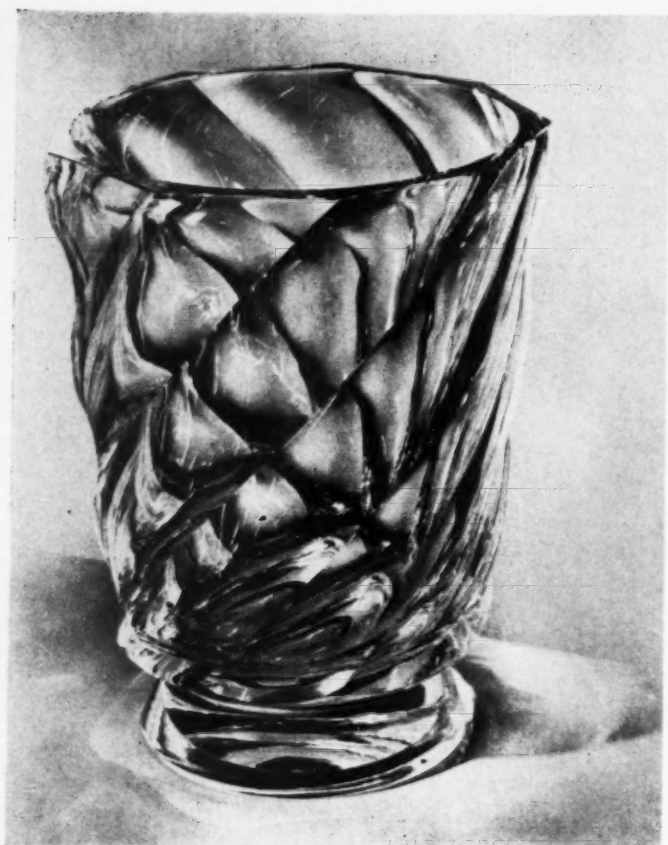
For all the reverence with which we cherish our few great names—Stiegel, Amelung, Wistar—it would be far from the truth to say that there is a great, inherited tradition of fine glassmaking in America. The collector and the student, whose interests are scholarly rather than aesthetic, may find much of interest in the products of the 19th Cen-

(please turn page)



Two examples of glass engraving, rendered by an American craftsman who has borrowed from classical sculpture for his motif. On the following pages is the work of Sidney Waugh and other artists affiliated with Steuben Glass, Inc.





WHIRLPOOL:

STEUBEN GLASS
Heavy Cut Crystal Vase



THE GAZELLE BOWL:

STEUBEN GLASS
designed by Sidney Waugh

In the Collection of The Metropolitan Museum of Art

ture, but, considered from the point of view of glass quality and glass design, the period from Stiegel to Tiffany produced little work of merit.

And if we look to the great glassmaking countries—Italy, England, and Czechoslovakia—where this art has old and broadly established traditions, we will see more clearly how comparatively slight has been our own accomplishment. In Czechoslovakia alone there were, before the recent war, several hundred glass houses both large and small; the Venetian factories have been continuously productive and justifiably famous for more than four hundred years; while for two centuries England has maintained her distinction in the manufacture of crystal.

Perhaps nothing could better illustrate the meagerness of our own contribution than the fact that at the inclusive exhibition of glass presented by the Metropolitan Museum of Art in 1936, modern American glass was represented solely by Louis C. Tiffany and by Steuben.

Whether, in any given art, the existence of a well-established tradition is a help or a hindrance to its development is a question too lengthy and controversial for our present purposes. But we can safely say that, in the absence of a great weight of accumulated precedent, the designer and the manufacturer are able to explore freely the many sources of inspiration to be found in the work of the past and, at the same time, to strive toward what is new in a constructive rather than an iconoclastic spirit. ●

THE ART OF ENGRAVING ON GLASS

DEVELOPED as a serious art in Flanders in the middle of the 17th Century, under such great artisans as Frans Greenwood and Aert Schouman, engraving on glass is still the finest method of decorating a crystal surface. Though it requires infinite patience and skill, this method affords the means whereby the artisan can transcribe the most delicate and intricate forms, which, because of the essential quality of crystal, take on a luminosity unattainable in any other medium.

The engraving is executed on a small lathe into which are inserted, one at a time, scores of interchangeable copper wheels fed with a fine abrasive. The result is a shallow intaglio which, by an optical illusion, appears to the eye as a bas-relief.

Many famous artists—Manship, Matisse, Dali, O'Keefe, Derain, Benton, and Laurencin to name but a few—have designed engravings for Steuben Glass. The best known and most experienced American designer in this medium is Sidney Waugh, many of whose pieces are in the permanent collections of museums both on this continent and in Europe.

CUT GLASS

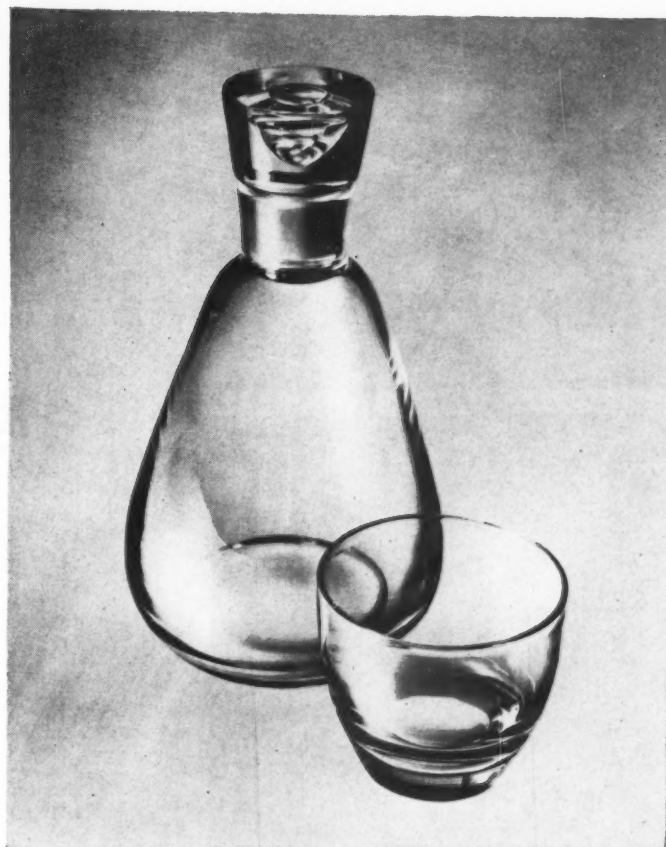
ANOTHER ancient process, glass cutting, achieved by pressing the object against revolving stone wheels, always has been in its best examples a rare art. The artistic motive in cutting may be either a surface decoration with the view of adding brilliance to the crystal, or it may be a means of creating new forms by grinding away masses of the glass. Because of its clarity and radiance, Steuben crystal is uniquely suited to this method.

BLOWN GLASS

BLOWING glass by hand is an art so ancient that even the names of some of the simpler tools are today the old Latin names. No machine can capture the charm of handmade glass which has, as Aristotle said, that "perpetual slight novelty" which only the hand of man can provide. Unfortunately, it is a vanishing art, there remaining but one glass works in America that still fosters and supports the great tradition of skilled glass blowing. With no decoration to conceal imperfections, the modern glass blower must rely heavily on the purity of the design and the perfection of the crystal.

MOULDED GLASS

ALTHOUGH the pressing of crystal into moulds is not in any sense new, the creation of sculptural forms is a recent development. Much depends upon the clarity and flawlessness of the metal and the care exercised in the polishing. The molten glass is dropped into the heated mould and forced by a hand-operated plunger into the hollows and crevices. When cool, it is planished and polished all over. Of all the processes used in the making of glass, pressing or moulding is perhaps the most susceptible of abuse in that the over-elaborated forms, quite unnatural to the material, can be executed without difficulty. Only by the most severe restraint in design and the use of the most flawless crystal can a result truly expressive of the material be achieved.



CRYSTAL DECANTER AND OLD FASHIONED GLASS
Designed by George Thompson



CRYSTAL FISH:
designed by SIDNEY WAJGH
Collection of Toledo Museum of Art



COPPER WHEEL ENGRAVING

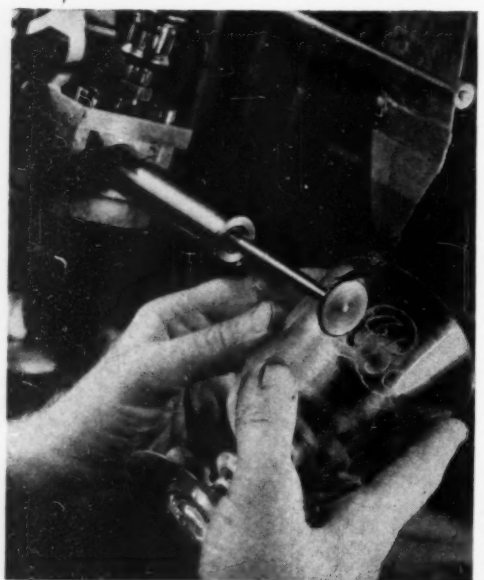
HOW AN EXACTING CRAFT IS DONE BY
THE EXPERTS OF STEUBEN GLASS



COPPER wheel engraving on glass first became a serious art in Flanders in the middle of the Seventeenth Century when such great artisans as Frans Greenwood and Aert Shoemann were transcribing decorative and commemorative pictures to glass. From Flanders it spread to England and Bohemia. Throughout the ensuing years, progress and development have been indifferent, often notable for lack of skill and undistinguished conceptions, even to the point of becoming a lost art; one exception being the work in Vienna of the late Nineteenth Century. The Twentieth Century, however, has seen a renaissance of engraving which bids fair to surpass the work of the forefathers.

With years of constant encouragement, several engravers have mastered the many intricacies of this work for Steuben Glass. Their most notable contribution has been the execution of the designs of Sidney Waugh, the sculptor, and the recent collection of design by twenty-seven contemporary painters and sculptors. Less known but equally fine is their engraving of special commissions such commemorative pieces, family crests and coats of arms, mottoes and inscriptions, and intricate monograms.

With the thought that a description of this process will prove particularly interesting, the following extract has been reprinted from "The Art of Glass Making" by Sidney Waugh, published by Dodd, Mead and Company.



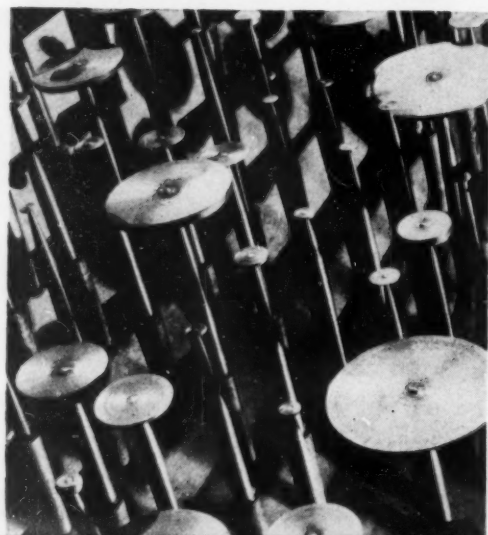
THE STEPS, AS SHOWN BY PHOTOS AT LEFT

1. Copper wheel engraving is one of the rarest and most difficult of handicrafts. By this process, delicate and beautiful designs can be engraved on the surface of glass objects. The engraver works at a small lathe, into which are fitted, one at a time, scores of interchangeable copper wheels.
2. The glass is pressed upward against the revolving wheel, which is fed with an abrasive of linseed oil and emery powder. This mixture is applied to the tip of the strip of leather which projects downward in this picture. The result is a shallow intaglio, which, by an optical illusion, seems to be in bas-relief, the most hollowed parts appearing to the eye as the most prominent. The engraver works from a design on paper, and must have great judgment, as well as great technical facility, to interpret this design in glass.

3. Fine monogramming is also carried out by copper wheel engraving, and this exquisite work is not to be confused with the more usual, and less finished effects produced by sand blasting or acid etching. Good copper wheel engraving is distinguished by the firmness of its forms, the sharpness of its edges, and the smooth, easy flow of its curves.

Although the execution of a monogram would seem a simple matter in comparison to the carrying out of a complicated figure design, it demands the greatest sureness of touch, and is, in reality, one of the most difficult tasks of the copper wheel engraver.

4. The wheels used in this process are made of thin sheets of copper, and vary in diameter from one-eighth inch to four inches. The engraver must exercise great judgment in choosing just the proper wheel to produce a given form. In carrying out even a simple design, as many as fifty different wheels may be used.





CONDUCTED BY FLORENCE LEWISON



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A COLUMN OF REVIEWS, CHIT-CHAT AND INFORMATION FROM THE ART CAPITOL OF AMERICA

SCULPTURE SHOWS THIS MONTH CREATE CONTROVERSY

THIS is quite an active season for sculptors. No less than five important national Annuals are providing opportunities to exhibit. There are the National Academy of Design, Sculptors Guild, Whitney Museum, Audubon Artists, and an outdoor exhibition with the National Sculpture Society and National Academy of Design as co-sponsors. (The latter two opening after we go to press.)

These events permit us to examine the quality of the sculpture being done today, help us to summarize the accomplishments of well known artists in the field and to note the direction newer ones are taking.

As an artist's style is purely a matter of his individual taste, no one may reasonably question his choice of expression. Therefore, the observer (and this includes the critic!) is duty-bound to appraise a work on its esthetic and technical merits alone. If I may say so—and I will—it is a lack of knowledge as to the meaning of sculpture wherein the fallacy of its proper evaluation lies. So few, so very, very few, even among the sculptors themselves, understand its principles. Or, once having known them, they are mistaken in the belief that newer and fresher paths should imply total abandonment of proven esthetic standards.

Affected naivete, twentieth century primitivism, intricate contraptions designed with great skill and cleverness, conceived to shock or titillate the senses, are offered as 'modern,' 'contemporary' or 'avant-garde,' when they are, to those who know better, obvious substitutes for true inventiveness and proper utilization of basic forms. Some artists are under the impression that anything resembling 'standards' has gone the way of all flesh and that 'anything goes' today.

As a matter of fact, however, there is good sculpture (whether the concept and treatment be of extreme academic realism or academic non-objectivism) only when the work possesses beauty of form and design. It must not be offensive to the cultivated senses, and must be rendered in an appropriate material. Where these have not been considered and incorporated, NO SCULPTURE EXISTS.

Fortunately, in the Sculptors Guild and Whitney Museum annuals, there are sculptors represented who have previously made their mark. They still adhere to established fundamentals, while growing with the times and creating new forms and concepts. These include: Saul BAIZERMAN, Jose de CREEFT, Koren DER HAROOTIAN, Lu DUBLE, Maurice GLICKMAN, Cleo HARTWIG, Milton HEBALD, Jacques LIPSHITZ, Oronzio MALDARELLI, Frances Mallory MORGAN, Isamu NOGUCHI, Polygnotos VAGIS, among others.

GOLUBOV AT THE ARTISTS GALLERY

The work of MAURICE GOLUBOV at the Artists Gallery conveys strong moods, colorful patterns and good composition, depicted with appropriate palette and texture. Golubov works in several styles, sometimes purely abstract, sometimes with the human figure as the major element of design. In

all, he shows good taste and a mature command of whatever medium he chooses to express his ideas with.

"LIFE'S" YOUNGER SET ON EXHIBIT

Artists under thirty-six, comprise the exhibition of work chosen by the art staff of LIFE Magazine, now shown at the Metropolitan Museum. It is a show for every one interested in the present and future of art. I offer as comment my speculation as to how these artists developed and how they may continue to develop. All are quite adept, technically, but the result most of them have achieved with that knowledge is essentially of greater importance, for cleverness and originality in themselves are not enough.

While we foster and assimilate new ideas that may seem strange at first to our prejudiced or unaccustomed tastes, we do have the right to expect something besides mere effectiveness. We want to see serious, thoughtful approaches that indicate the di-

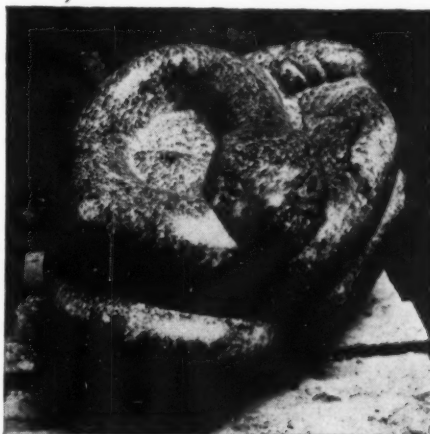
gestion of fundamentals, and technical maturity.

When I stand before an artist's work, **any artist's work**, I want evidence of his having studied and absorbed those fundamentals which are inherent in every good modern work, so that a real foundation supports his chosen style. I also want to be aware that he understands and respects his form of art, not so much because it is his responsibility to his public to do so, but because I want to feel assured that he is honest with himself. Then, and only then, will I accept his statement on canvas, regardless of my own emotional preferences.

Certainly, the many dexterously handled canvasses in this exhibition make one all the more conscious of this fact. I single out for mention among those whose work impressed as solid and dependable: William BRICE, Edward MELCARTH, Walter STEUMPFIG and Edward J. STEVENS.

PASSING SHOWS WORTH NOTING

Promising newcomer, SHARI FRISCH at the new 23rd Street Gallery. . . . notable one-man shows by WATKINS (Mus. of Mod. Art); KUNYOSHI (Downtown); COWLES (Kraushaar); MELCARTH (Durlacher); WHORF (Milch); FEININGER (Buchholz); LE BRUN (Seligmann). . . . Fine faculty show at THE SCHOOL FOR ART STUDIES. . . . High level of water colors and drawings in the Whitney Annual, through May 28. . . . Decorative quality of group show at FRENCH & Co.



THE SNAKE: rendered in volcanic stone, by Polygnotos Vagis.



SPRING: a Limestone by Hartwig at the Agent Galleries.

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University of Texas

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- The book takes up each separate element of form, analyzes it first in isolation, then in conjunction with all the other means. After discussing the principles which govern the visual arts, the book applies these principles by analyzing a specific painting, Pieter Brueghel's "The Wedding Dance."
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by

RALPH M. PEARSON

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Experiencing American Pictures (both Harpers)

DESIGN WORKSHOP Nyack, N. Y.

FORMULA FACT & FABLE



By John J. Newman

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Mr. Newman is one of the country's outstanding authorities on painting techniques and art materials. Readers are invited to present their problems to this column. Write: John J. Newman, 5th Floor, 460 W. 34th St., N. Y. 1, N. Y.

Mr. L. J. K., Forest Hills, N. Y.:

WHAT IS CHINESE INK? IS IT THE SAME AS INDIA INK?

Chinese ink is made from a carbon black, fish glue and some disinfectant, usually camphor. It was originally made only in stick form or oblong cakes, and had to be rubbed on a slate slab with water before it could be used with a brush. It is now also made in a paste form similar to moist water colors in consistency and is very easy to handle. It is water soluble. India ink is made from a carbon black, shellac and other components. It is a fluid ink, and when dry is waterproof. Being carbon, they are both permanent.

Miss V. M. S., Elizabeth, N. J.:

ARE THE SOLVENTS BENZENE AND BENZINE THE SAME OR TWO DISTINCT SUBSTANCES?

BENZINE is a mineral spirit, a petroleum distillate, whose characteristics are similar to turpentine.

BENZENE is a coal tar distillate, known commercially as BENZOL. Its vapors are toxic. Both substances are volatile.

Mrs. F. F. W., Lancaster, Pa.:

CAN I USE CASEIN COLORS FOR DECORATIVE PAINTING?

Yes. Just be sure to paint upon an absorbent surface—i.e., plaster statuettes, unprimed (raw) wood, cardboard or paper boxes. When casein is dry, varnish with casein varnish, especially if the object painted is to be handled.

Mr. B. W., Salina, Kan.:

WHAT KIND OF HAIR IS USED FOR THE MANUFACTURING OF ARTISTS' BRUSHES?

Hogs' bristles, sable, squirrel, reindeer, fox, pony, civet, ox, badger, white rat, but alas, no camels' hair (it's a wool) and sometimes human hair—as in the Chinese Hake brush.

Mr. G. C., Lynn, Mass.:

A FRIEND OF MINE USES MASTIC VARNISH AND RECOMMENDS IT AS A PAINTING MEDIUM. WHAT DO YOU THINK OF IT?

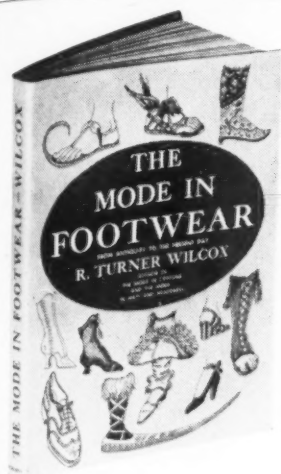
I don't recommend mastic varnish as a painting medium if permanency is to be considered.

CORRECTION

In the March, '50 issue of *Design*, a typographical error confused the answer to the question DID THE OLD MASTERS HAVE MORE THAN ONE WHITE? The answer should have read: They used lead white primarily for oil and various forms of calcium carbonates for other mediums. ●

7 IMPORTANT BOOKS...

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THE MODE IN FOOTWEAR:

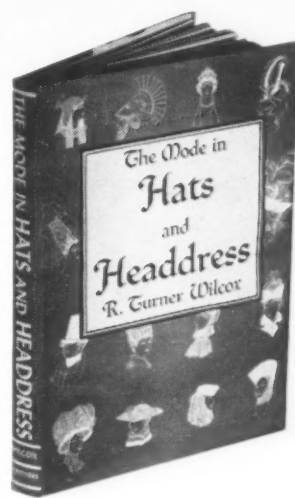
R. Turner Wilcox
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The history of footwear from antiquity to the present day. Hundreds of illustrations on every conceivable type of shoe, boot and sandal. One of the few authentic texts on the subject. Invaluable for commercial artists and fashion designers.

HATS & HEADRESS:

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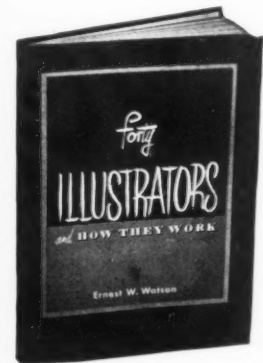
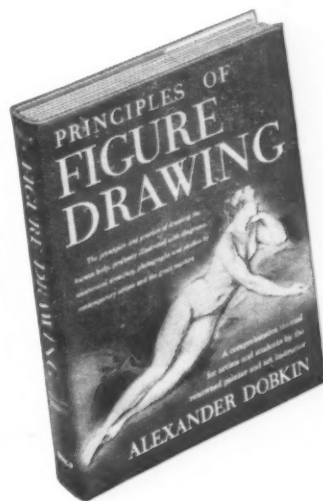
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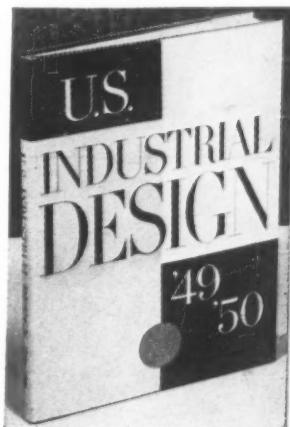
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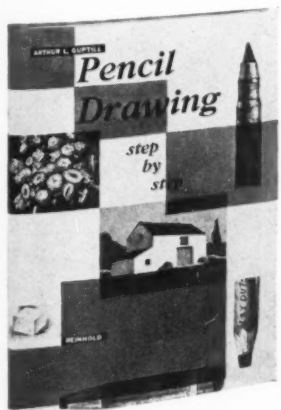
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